

The Hibernian Muse;

A COLLECTION OF

IRISH AIRS:

Including the most Favorite Compositions of

CAROLAN,

THE CELEBRATED IRISH BARD.

To which is prefixed,

An ESSAY on IRISH MUSIC; with MEMOIRS of CAROLAN.

Price 5^s

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Where may be had,

The Caledonian Muse; A Collection of Scotch Airs, &c. &c. &c.

A N
ESSAY on IRISH MUSIC.

You too, ye Bards, whose sacred songs are
 To thank your homes to your country's hymn,
 Who combine in your immortal strain
 Brave patriot souls in righteous battle slain,
 Secretive e'en the funeral tale renew,
 And solace themes in death's dark Ganges pursue.

LUCAS.

THE early ages of every nation are enveloped in dark clouds, impervious to the rays of historical light. An attempt, therefore, (says an ingenious Writer) to trace the arts of Poetry and Music in their sources in this, or in any other country, must be unsuccessful. They are revealed neither to original inhabitants; for man is both a Poet and a Musician by nature. But our acquaintance with those arts does not commence till an order of men, who for some time united both characters, appears in the Annals of Ireland" (c).

Irish historians trace their Music and Bards to a very high antiquity. Whence they were derived is indeed not quite so certain, but it is commonly supposed that the Irish received them from the Milesians, and the Milesians from some parts of the East. It is certain the Druids and Bards had colleges in Ireland prior to the fifth century. The Bards originally received their education from the Druids, who were the priests of those times; whose laws and sentences were conveyed through the medium of Poetry, and recommended by the charms of Music. Their institutions, however, were always oral; nor has their poetry, nor the superstition of the times, suffering them to be committed

to writing, so that the education of a young Bard was seldom completed under a dozen years. This accomplished, he was honoured with a kind of Doctor's degree, called *Ollamh*, supposed sufficiently to honour him all the duties of his office, and sometimes admitted among the Druids.

At this early period the Bards, originally a single order of men, were divided into the following classes, all of which had some concerns with Music.

The *Fidh*, or Poet, whose office it was to turn the precepts of religion into verse—to compose birth day odes, epithalamies, martial odes, &c.—to teach their princes—to entertain the chiefs and their guests at public feasts—to animate the army, and raise the cry of war.

"T' applaud the valiant, and the haughty control;
 "Dissuade, exhort, enchant the common soul."

The *Erdoon*, or legislative Bard, not only made and administered the laws, but it was his duty to chant them to his harp, as he was termed an *Erdoon* in the open air.

The Reader is indebted for most of the following particulars which respect the Bards.

(c) Walker's Hist. Mus. of 1766 Bask. P. 1; to which elegant and learned work

not and his father has the Ede Sea, and the Duke of Milt. Carlin was supposed to be a member of a Milt. Mary Margaret, a young lady of good family, though not remarkable for much in her country. At this time, it is supposed, he took a small farm near Milt. in the county of Down, and needed a little house, where himself and lady enjoyed their time, and surrounded their friends, till, as the legend, they discovered that their father was not the Duke of Milt. but kept his own down, or supply their table with the necessary, and much less the history of life.

This was probably the circumstance that induced Carlin to compose his first poem, and to publish a general representation of Homer's *Odyssey*. He inserted the results on his own leaf, attended by a general history. The doors of the history and Geny were every where thrown open for his countrymen. He turned to compose his first, but his condition was so toward his benefactor with a song, made on himself, as a principal branch of his family. Some of the most celebrated of these (and distinguished by the name of the subject) were composed on — Jona, Ede of Milt. Glen, in the county of Louth — J. Nugent, Esq. of Castle Nugent, Colmore, and his first son, Milt. George Nugent — all which will be found in the following collection. (1)

The occasion of Carlin's other of his compositions is remarkable. Tradition says, that O'Rourke, a powerful and noble Irish chieftain, was invited by the noble Elizabeth, queen of England, on a visit to her court. Before he left his native country, he assembled all his nobles and gentlemen, and gave them a banquet as great as his estate. This great Milt. MacCarlin, a gentleman of Louth, who possessed a happy talent in ludicrous poetry, made the subject of a song, (and which Carlin, his contemporary and friend, set to music, and *Placemus Rourke*, or O'Rourke's Feast, is left a monument to this great memory. (2)

A Milt. Fitzgerald, a Protestant lady of the county of Longford, going

(1) See the following Collection, March 1811, No. 11.

(2) A tradition of this song was made by Dr. Kebley and is to be found in his works.

to church one Sunday, met with Carlin going to mass. She gave him an invitation to her house; and the first, and his whole gift, was, excused himself from a previous terror of her sex. At parting, he requested the prayer, but he possessed the was the subject of his devotion; and accordingly, instead of praying, composed the song which is called *Carlin's Devotion*. (3)

Carlin, unhappily for his health and character, was immediately given to whiskey, and always treated his wife with a glass when he visited her. Once, at the request of remembrance of his medical friends, he returned six weeks from his former house, during which his usual party and general look him. At length, unable to contain any longer, he returned a glass of it to himself. Immediately in the house reached his head, his countenance brightened — his vivacity returned — and he could no longer resist the bewitching draught. Before morning he composed the charming song of *Carlin's Return*. (4)

As to that the Bard was a certain method of composing his wife; he to deny the exhibiting draught was equally free to amend his nature. One O'Flynn, the cousin brother of a noble personage last day, who he then visited, once telling his adventures to his wife, produced himself a great spirit, of which the following is a specimen:

"What pity Hell's gates are not kept by O'Flynn!"

"So early a dog would let nobody in."

The ancient Bard, we have observed, often pretended to prophecy; and thus our Bard might not be thought inferior to any of them, the following story is related of him: — Having often tried to compose a *song* for a Milt. Wren, of the county of Sligo, but never in his health, he one day threw away his book, with this declaration to his mother: — "Some evil genius (said he) haunts me; and that it never brings to my help that does not vibrate a melancholy tone — I see he is not doomed to this long enough as: Nay, (said he, emphatically) she will not fail to tell me so." The poem is

(1) No. VII.

(2) No. CVII.

(3) No. III. in the following Collection.

(4)

did to have verified the prediction; but what inference was to be drawn from this and similar passages, such he left up the poet's imagination of philosophy.

It is reported, that when Carlin was in Dublin, he had the curiosity to try the genius of Carlin, by presenting a piece of Irish Music to be played to him, according to itself, but garbally translated in English. Carlin was delighted with the Music; but much to the surprise of the hearers, discarded, and even it itself its effect.

At another time, it is said, entering with a musician of some celebrity at the house of an Irish nobleman, he challenged him to a trial of skill. The musician played *Vincent's* first canon in G major. Then Carlin, with wonderful celerity, repeated it on his harp, though he had never before heard it; and, to increase the surprise at his audacity, added another canon of his own, canon party, in which he copied the style of the Irish canon, in a manner quite astonishing.

It has been observed above, that Carlin was Roman Catholic, and it should be added, that he composed several pieces of Sacred Music, which, with great devotion, he performed in the public service, to the edification of the congregation.

In the year 1733, Carlin lost his beloved Mary Margaret, who had lived formerly in obscure retirement with her children, while our Irish *Ossian* traversed the country. This great shock gloomed upon his mind, and it thought to have hastened his death, which happened in March 1739, at the house of Mrs. Mac Dermott, of Aldersford. His last moments (upon what authority it is uncertain) that even in the article of death he called for a draught of his beloved liquor, which being brought at his earnest importunity, he was not able to swallow; but it seemed to him this comfortable juice, that it would be hard indeed for two such friends to be thus parted without kissing; and thus expired. (5)

Carlin was buried in the church-yard of Aldersford, in the parish

(1) O'Brien's *Life of Carlin*, 1739, p. 109. See O'Brien's 1739.

of Ardagh, where his skull was fairly observed under his interment during the year of death, and distinguished from the vulgar multitude by a shroud appended thereon. — A circumstance this, which would have isolated the genius of a Youth to the highest pitch of heroic immortality.

Our Bard was lamented in an humble Lullay, written by his friend Milt. MacCarlin, Charles Milt. Clee, but which has no merit to merit the Bard's memory.

Carlin's last six daughters and a son, the latter taught the Irish harp, and published a collection of his father's pieces; the most famous of which, with several others therein contained, will be found in the following Collection, in the number of more than thirty.

The publication of Carlin's merit, and the esteem in which he is held by the most eminent Professors, may be inferred from the collection of his pieces in our modern opera and manuscript.

Before we conclude this Essay, the Reader may expect some information as to the order in which form the Collection. Many of these are dated in such manner, and have long been in possession with the public; but of some others, there are a few particular too numerous to be withheld.

The *Drop*, or *Michael's Tost*, No. II. is said to have been sung by the Irish in a field of battle, after a terrible slaughter made by General O'Connell in Ireland — No. LV. was composed in the reign of Henry VIII. the original words being in honor of the noble Irish duke — No. XCI. is commonly sung by the Irish Ruffians, at the plough — No. IX. XXX. and several others, are remarkable for their high antiquity, as well as beautiful simplicity.

It need only be added, that great pains have been taken to make the better of families and placing in circumstances would admit. Several of the old Irish were appeared with any circumstances before, and many of them would not admit a strict conformity to modern rules. They may be supposed to be observed, that the *Irish* may not be considered for exhibiting tales which could be considered as with propriety; and in which no represented Milt. would attempt to reduce the *Irish* to the level of the *Irish* was known.

No III

Carlin's Receipt.

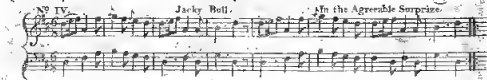
In the Castle of Andalusia.



No IV

Jacky Bell.

In the Agreeable Surprise.



No VI.

Mrs Casey.

In Fountainbleau.

No VI. Mrs Casey. In Fountainbleau.
 The musical score for No VI, Mrs Casey, In Fountainbleau, is presented in three systems. The first system is in 6/8 time, the second in 3/4 time, and the third in 6/8 time. The melody is written in the treble clef and the bass line in the bass clef. The piece ends with a double bar line.

No VII.

O Rocks! Feed.

Carolan.

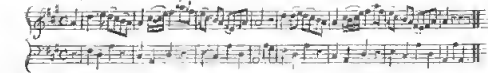
No VII. O Rocks! Feed. Carolan.
 The musical score for No VII, O Rocks! Feed, Carolan, is presented in two systems. The first system is in 6/8 time, and the second in 3/4 time. The melody is written in the treble clef and the bass line in the bass clef. The piece ends with a double bar line.

No VIII. The Lands of Dunse.
 The musical score for No VIII, The Lands of Dunse, is presented in two systems. The first system is in 6/8 time, and the second in 3/4 time. The melody is written in the treble clef and the bass line in the bass clef. The piece ends with a double bar line.

No IX.

Alleluia Duple 12.

In the Poor Soldier.



No X.

Alleluia.



No XI.

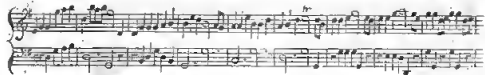
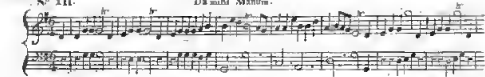
Fanny Dillon.

Carol.



No. XIII.

Da mihi Manum.



No. XIII.

Gracey Nugent.

Carolyn.



No. XIV.

Port Patrick.





No XVIII.

Ballinamona Oro.

In the Poor Soldier.



No XIX.

Hugar Mu Fean.



No XI.

Toby in Peyton.

Carolan.



No XXI.

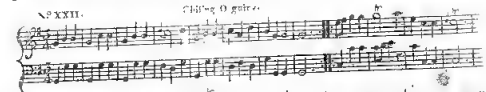
Irish Trott.

In the Beggars Opera.



N^o XXII.

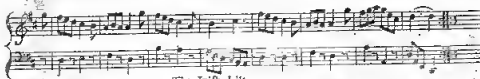
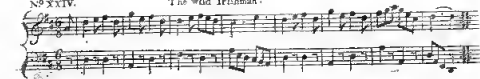
Chasing O' guineas

N^o XXIII.

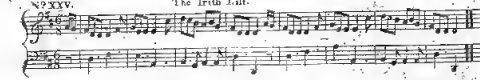
Irish Air, &c

N^o XXIV.

The wild Irishman.

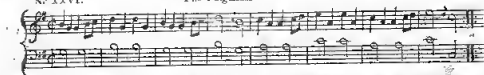
N^o XXV.

The Irish Lilt.



N^o XXVI.

The Fingalians' Dance.

N^o XXVII.

Geanu hree Molly.

In the Dureana.

N^o XXVIII.

The Irish Rag

N^o XXIX.

D'cala Mairi hionfa.

Slow



No XXX.

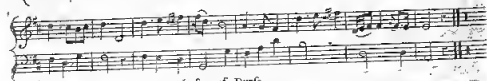
Mrs Edwards.

Carolan.



No XXXI.

Dermot.



No XXXII.

Lakes of Dunle.



No XXX.

Dr. Delany.

Carolan.



No XXXIV.

Yemon O rock.



No XXX.

Drum Duff.



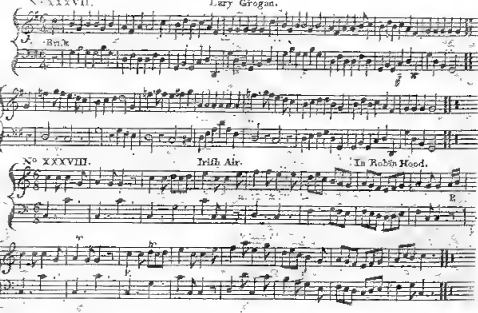
N^o XXXVI

Mc Dermot Roe.

Carols.

N^o XXXVII.

Lary Grogan.

N^o XXXVIII.

Irish Air.

In Robin Hood.



N^o XL. Irish Air In Love in a Camp.

N^o XLI. Shambay.

N^o XLII

Largo Loco.

N^o XLIII.

Irish Air

In Love in a Camp.

N^o XLIV.

Maurice O'Connor.

Carolan.



Slow

No XLVI.

Paddy Whack.

No XLVIII.

Patrick Kelly.

Carolyn.

N^o L. I am sleeping.

N^o LI. Bumpers Squire Jones.







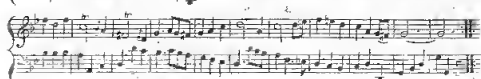
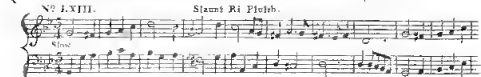
The Rakes of Westminster.

N^o LXII.

Speic Snatch.

N^o LXIII.

Stamt Ri Ploish.





Slow



No LXVI.

Irish Air

In the Poor Soldier.



No LXVII.

Charles O'Connor

Carolan



No LXVIII.

George Reynolds, Esq^r

Carolan

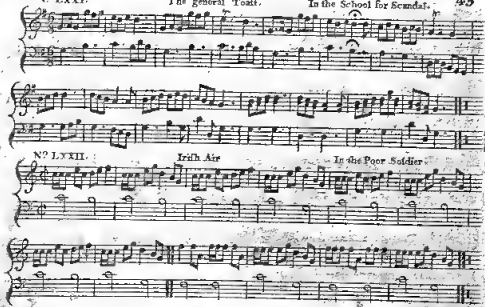


No LXIX.

Sarsfield's Lamentation.

Slow





Two systems of piano accompaniment for No. LXXIII, Mr. Trench, Carolan. Each system consists of two staves (treble and bass clef) with a key signature of one flat and a 6/8 time signature.

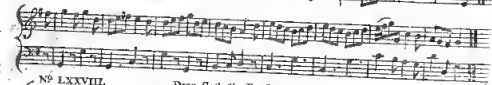
Two systems of piano accompaniment for No. LXXIV, J. Daly, Carolan. Each system consists of two staves (treble and bass clef) with a key signature of one flat and a 6/8 time signature.

Two systems of piano accompaniment for No. LXXV, Irish Air, In the Poor Soldier. Each system consists of two staves (treble and bass clef) with a key signature of one flat and a 6/8 time signature.

Two systems of piano accompaniment for No. LXXVI, Miss Murphy, Carolan. Each system consists of two staves (treble and bass clef) with a key signature of one flat and a 6/8 time signature.

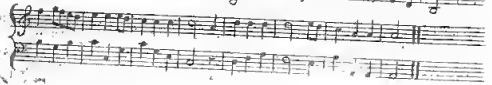
Lillibulero.

In the Beggars Opera.



Nº LXXVIII

Dear Catholic Brother.



Nº LXXIX.

M^{rs} Nagent.

Carolan.



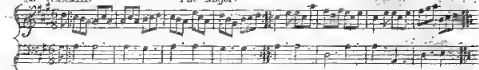
Nº LXXX.

Tiagharna Mhaighe-co.

Thady Keenan.

Dolce.





Trish Cry.

Slow

Jigg

No. LXXXVI.

Irish Doup.

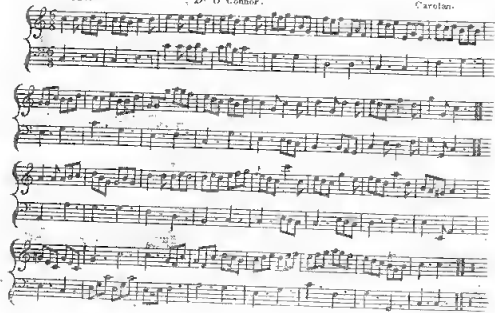


The Plough Tune.



Yogh bone O bone.





No XCVI.

Lady Dillon.

Carolan.



No. XCVII.

Lord Louth.

Carolan.







Ancient War Cry



Irish Air

In the Poor Soldier.



Ally Croaker.



